

EXPLORING KODALY

Philosophy, Materials, & Pedagogy



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Exploring Kodály: Philosophies, Materials, & Pedagogy

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I. Philosophies

- A. Everyone has the right to music literacy and it is meant to be enjoyed!
- B. Singing can and should provide the foundation for all types of music.
- C. Music education should begin at the earliest possible age.
- D. A child's own culture provides his/her musical "mother tongue." Folk music is the "musical mother tongue" of the child. Folk songs provide ideal materials for music education.
- E. Only music that clearly demonstrates artistic merit (folk or composed) should be used in teaching.
- F. Only the finest musicians should teach music. The lessons should be child-centered with a discovery approach. The goal is music literacy. The teacher creates a stimulating, joyful, and invigorating atmosphere in the classroom. This is the essence of Kodály. The teacher makes the difference.

"The singing of folksongs must form a part of every music lesson; not only to provide practice in them for their own sake, but to maintain continuity and also to awaken, develop, and maintain the sense of the relationship between music and the language. For there is no denying that it is here, in folk song, that the most perfect relationship between music and language can be found."

Zoltán Kodály.



II. Basic Materials

1. Solfège (moveable do)
2. Curwen hand signs
3. Rhythm syllables
4. Developmentally appropriate folk songs
5. Children's literature, folk tales
6. Movement activities
7. Instruments: recorders , pitched and non-pitched percussion

III. Pedagogy

A. Scope and Sequence

1. Long range plans
2. Developmentally appropriate
3. Spiral curriculum

B. Principles of Planning

1. **Prepare** (pre-conscious)
 - a. Musical experiences
 - b. Rote learning
 - c. Iconic representation
2. **Present** (identification or introduction - conscious)
 - a. Guided discovery
 - b. Use of symbolic representation (labeling)
3. **Practice** (addition of reading and writing)
 - a. Application to new situations (transfer)
 - b. Creativity
 - c. Reading and writing

C. Song Selection

1. For Preparing: Any song with element anytime
2. For Presenting:
 - a. New element the only unknown thing in the song
 - b. New element preferably in the middle of the song
 - c. New element preferably happens only once
 - d. Melodic pattern descending better than ascending



3. For Practice:
 - a. All elements are known
 - b. Reading and writing in some form

D. The Lesson Plan

1. Beginning or Opening (establish beat, in-tune singing)
 - a. Greeting (use pitches that are to be prepared or practiced.)
 - b. Rhyme (establish attention to beat using speaking voice.)
2. Primary Focus (major task)
 - a. A specific concept is introduced or practiced. This is the focal point of the lesson and requires the most intense concentration from the students.
 - b. Always use a **known** song to introduce a new concept.
3. Change of pace (movement activity or singing game)
 - a. This is an ideal place to prepare new musical concepts.
 - b. An opportunity for fun
4. Secondary Focus
 - a. This portion of the lesson is flexible. It could involve a new song, flashcards, a story, improvisation, listening, or any number of other possibilities.
 - b. Often this section functions as a time for practice or preparation for future lessons.
 - c. More importantly to the classroom teacher, this is a time to calm the class down after a rollicking singing game, and re-focus their attention on a specific concept.
5. Closing
 - a. Similar to the greeting, this part of the lesson again uses pitches that are being prepared or practiced.
 - b. It could also involve a quick review of any new pitch or rhythmic patterns introduced in the lesson.

"A well-conducted lesson is not a burden, but a recreation: the source of joy and cheer."
Zoltán Kodály.



IV. Planning for Grades 4-8

- A. When planning lessons for grades four through eight, the same structure may be used.
- B. Substitute an opening and closing song and/or rhythmic/pitch activity in place of the greeting and rhyme.
- C. Find age-appropriate songs and activities.
- D. Attention span increases with age.
- E. Writing skills are more advanced.
- F. Pace of sequence can be faster.

V. Planning for Grades 9-adult

- A. Obviously, at this level the whole structure of a lesson plan will be different.
- B. Find age-appropriate songs and activities.
- C. Consistent lessons in music reading CAN make a difference. One research study showed significant improvement with daily lessons lasting only **two minutes**.
- D. Keep lessons short, interesting, sequential, and attainable.
- E. Use the folk songs, the hymnbook, or performance music.
- F. Go “a cappella” more often; wean the choir off dependence on the piano.

VI. Kodály Summer Training

- A. Solfège and Musicianship
- B. Pedagogy: Approach
- C. Pedagogy: Materials
- D. Choral Ensemble
- E. Special Topics



Curwen Hand Signs

Sol-fa

Description



do high "do" is a fist at forehead



ti hand at eye level, pointer up



la relaxed hand hanging down from wrist, chin level



sol palm towards chest



fa thumb down



mi flat hand horizontal



re flat hand, palm down, slanting upward



do low "do" is a fist at belt height

Solfège Syllables with Chromatics



The image displays two staves of musical notation for Solfège syllables with chromatics. The first staff shows a sequence of notes: do (C), di (C#), re (D), ri (D#), mi (E), fa (F), fi (F#), so (G), si (G#), la (A), li (A#), ti (B), and do (C). The second staff shows a sequence of notes: do (C), ti (B), te (Bb), la (A), le (Ab), so (G), se (F#), fa (F), mi (E), me (Eb), re (D), ra (Db), and do (C). The notes are written on a five-line staff with a treble clef. The syllables are written below the notes.

do di re ri mi fa fi so si la li ti do

do ti te la le so se fa mi me re ra do

Kodály Rhythm Syllables

Simple Meter

ta		ta-ah-ah	♪.
ti-ti	▢	ta-ah-ah-ah	♩.
tri-o-la	▢▢	syn-co-pa	♪ ♪
tiri-tiri	▢▢▢	tai ti	. ♪
tiri-ti	▢▢	ti tai	♪ .
ti-tiri	▢▢	tim-ri	▢▢
ta-ah	♪	ri-tim	▢.









Compound Meter

ti-ti-ti	▢▢▢
ta-ti tai	♪ .
tiri ti-ti	▢▢▢





Rhythm Mnemonics Compared:




Orff, Kodály, and Gordon Approaches





Rhythm Mnemonics





<i>Duration</i>	<i>Word-Chant</i>	<i>Kodály</i>	<i>Gordon</i>
	pear	ta	du
	ap - ple	ti - ti	$\frac{4}{4}$ du - de
	date	ti	du, de, or ta
	boy - sen - ber - ry	ti - ri - ti - ri	$\frac{2}{4}$ du - ta - de - ta
	pine - ap - ple	tri - o - la	$\frac{2}{4}$ du - da - di
	peach	ta - i	du -
	co - co - nut	tim - ri - ta	$\frac{4}{4}$ du - ta du
	plum	ta - ah	du du -

Phrase

$\frac{4}{4}$    
 pear pear ap-ple pear
 ta ta ti - ti ta
 du du du-de du
 1 2 3 + 4

$\frac{2}{4}$   $\frac{2}{4}$ 
 boy - sen-ber-ry pine-ap - ple plum
 ti - ri - ti - ri tri - o - la ta - ah
 du - ta - de-ta du - da - di du
 1 e and a 2 and a 3 - 4

$\frac{4}{4}$    
 co - co - nut ap - ple pear
 tim - ri - ta ti - ti ta
 du - ta du du - de du
 1 - a 2 3 + 4

$\frac{4}{4}$    
 peach date co - co-nut
 ta - i ti tim - ri - ta
 du - de du - ta du
 1 + 2 + 3 - a 4

KODÁLY APPROACH IN ACTION

PRACTICE OF ♩ (TA REST) K - 3rd Music Lesson

LONG TERM GOAL: The student will be proficient in reading and writing all rhythm patterns.

SHORT TERM GOAL: The student will be proficient in reading and writing ♩ ♪ ♫ rhythm patterns.

PRIOR KNOWLEDGE:

1. Able to keep a steady beat.
2. Able to distinguish the steady beat from the rhythm of the words.
3. Able to hear, recognize, write, read, and sing ♩ and ♪

Prepare: *m-r-d; m-d*

Present:

Practice: ♩ ♪ audiation, ♩

MATERIALS:

Hello Class greeting
Charley Barley rhyme
Song: Frog in the Meadow
Hand drum
Frog puppet
The Quiet Cricket

STUDENT OBJECTIVES:

1. The student will pat a steady beat.
2. The student will clap the rhythm of the words.
3. The student will identify, write, and read ♩ ♪ as well as ♩
4. The student will audiate a short song.

OPENING:

Welcome Song

Patty Casarow



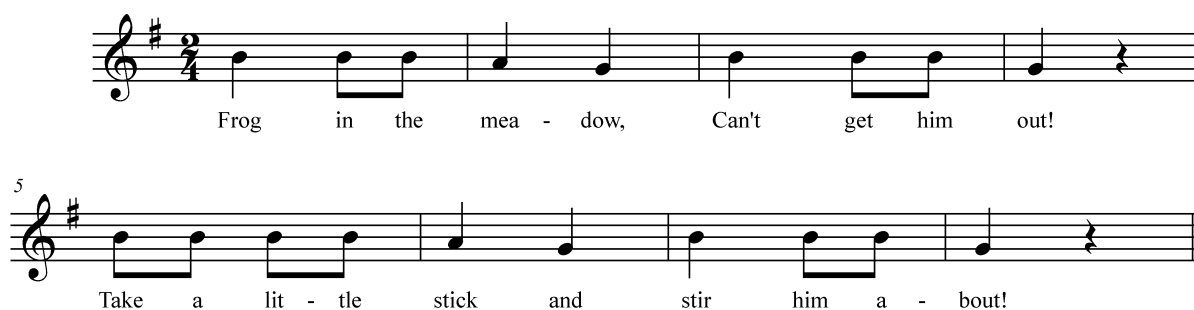
Continue calling roll on pitch; each child should individually echo teacher's pitches singing, "I'm here" or "I'm ready." Assess pitch matching with + (on target) or - ("half a plus" - not quite matching).

Rhyme: Pat legs to show the beat. At the point of *flew away model "flying" with arms.

Charley Barley, butter and eggs,
Sold his wife for three duck eggs.
When the ducks began to lay,
Charley Barley *flew away.

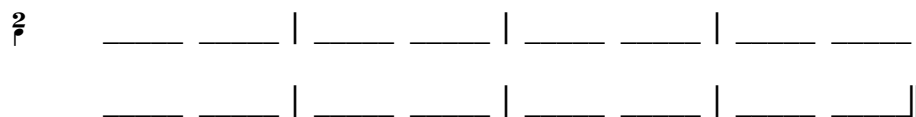
PRIMARY FOCUS:

Frog in the Meadow



1. Review "Frog in the Meadow." Have the children pat the steady beat on their legs. "What animal are we singing about?" Bring out puppet Freddy Frog.
2. While one student taps **steady beat** on the hand drum, ask the class to clap the **rhythm of the words**.
3. Chart out the rhythm of the song on the board by placing ♩ and ♪ on the board as the children identify the rhythms. They must identify one clap per steady beat or two claps per steady beat. At the end of each phrase the children will realize that there is a beat but no word. Children will identify that beat as ♩ (ta rest).

MYSTERY RHYTHM



4. Sing the song again while a student points to the rhythm on the board.
5. Practice drawing ♪ in the air, on the white board, or on paper.

CHANGE OF PACE:

Play the Frog in the Meadow game.

Players form a circle with one chosen to be the “frog” crouched in the center. The players sing and circle around the frog stepping to the beat. Players in the circle stop and step to the beat while singing the song once through “inside their heads” (no sound; AUDIATION). While the circle has their eyes closed (hands over eyes), the frog runs away and hides (child hides Freddy Frog). As silent singing ends children guess where the frog is hiding in the room. Child with correct answer gets to hide Freddy next.

SECONDARY FOCUS:

Read *The Quiet Cricket*. Allow children to join in on repeated phrase.

CLOSING:

Tap beat on hand drum.

“All those wearing red, walk ♪ ♪ ♪ ♪ to the door and line up.”
 “All those wearing blue, walk ♪ ♪ ♪ ♪ to the door and line up.”
 Etc.

ASSESSMENT:

1. Observe the student’s accuracy of patting the steady beat.
2. Observe the student’s accuracy of clapping the rhythm of the words.
3. Observe the student’s accuracy of identifying, writing, and reading rhythm patterns.
4. Observe the student’s accuracy of audiating the song by the number of beats the student steps.

TECHNOLOGY INTEGRATION:

Children use the computer to find pictures of two different size frogs. Big frog represents quarter notes, two small ones (1/2 size) represent eighth notes.

SPECIAL NEEDS ADAPTATION:

Students with special physical needs can be the “steady beat keeper” during the game (using hand drum).

NEW VOCABULARY:

None.

MULTISENSORY:

Patting
Curwen hand signs
Clapping

Singing
Listening
Reading

Writing
Stepping













KODÁLY APPROACH IN ACTION

PRESENTATION OF (TIM-RI) 4 – 6th Grade Music Lesson

LONG TERM GOAL: The student will be proficient in reading and writing all rhythm patterns.

SHORT TERM GOAL: The student will be proficient in reading and writing  rhythm pattern.

PRIOR KNOWLEDGE:

1. Able to keep steady beat
2. Able to read and write the following rhythms:          

Prepare: solfège singing in minor mode

Present:  (tim-ri)

Practice: basic rhythms, expressive movement

MATERIALS:

Song: Hey, Ho, Nobody Home


Hand drum

Move It! CD

Rhythm flash charts

Recorders

STUDENT OBJECTIVES:

1. The student will accurately echo-clap rhythmic patterns.
2. The student will clap, write, read, and sing the  rhythm
3. The student will sing in minor mode.
4. The student will listen and expressively move to Saint Saens, “Aquarium,” from *Carnival of the Animals*.
5. The student will practice clapping and speaking basic rhythmic patterns.
6. The student will play an ostinato on the recorder to accompany song.

Hey, Ho! Nobody Home

Ostinato or Round

1
Hey, Ho! No - bo-dy home. Meat nor drink nor mo-ney have I none.

2
Still, I will be mer - ry, ve - ry mer - ry.

OPENING:



Lead in echo clapping the rhythms of the three measures of Hey, Ho, Nobody Home. Strive for 100% ensemble accuracy. Identify the rhythms on the board only as Mystery Rhythm 1, 2, and 3. (No notation yet.)

Mystery Rhythm 1

Mystery Rhythm 2

Mystery Rhythm 3

PRIMARY FOCUS:

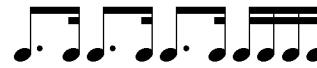
1. Guide students in identifying the rhythmic notation of the 3 rhythms. Have a student write the first two rhythms on the board. For the third rhythm, the  (tim-ri) pattern will be new, so discovery and presentation of  will ensue.



Mystery Rhythm 1



Mystery Rhythm 2



Mystery Rhythm 3

2. While one student taps steady beat on the hand drum, ask the class to clap the rhythm patterns while saying ta's, ti-ti's, etc.
3. Teach the words and tune of Hey, Ho, Nobody Home by rote. Before the first presentation of the song, ask the students to listen for the answer to the question, "What don't I have?" If students become quickly comfortable with the song, have them sing it in a two- or three-part round.
4. Have students correlate Mystery Rhythms 1, 2, 3 to the song.

CHANGE OF PACE:

Lead in expressive movement with Saint-Saens' *Carnival of the Animals*, "Aquarium."

SECONDARY FOCUS:

Using rhythm charts, have students read rhythms (and pitches, if time). Gradually increase the pace of the chart removal so the students must read a measure ahead to continue.

CLOSING

Choose 2 or 3 students to play their recorders with the following ostinato as the class sings Hey, Ho, Nobody Home. This could also be played on Orff instruments.



ASSESSMENT:

1. Observe student's accuracy of echo-clapping.
2. Observe student's accuracy of clapping, writing, reading, and singing of the rhythm.
3. Observe student's accuracy of pitch matching and intonation while singing minor mode.
4. Observe student's keenness of listening by his/her expressive movements.
5. Observe student's accuracy of clapping and speaking from rhythm charts.
6. Observe student's accuracy when playing the ostinato on the recorder.

TECHNOLOGY INTEGRATION:

Challenge students to go online and find out more about Saint Saens' *Carnival of the Animals*. For what other animals did he compose? What instrument did he match with what animal? When was this piece composed? Where did Saint Saens live?

SPECIAL NEEDS ADAPTATION:

Students with physical handicaps can use strapable mallets and play the single bass xylophone.

NEW VOCABULARY:

Dotted eighth, sixteenth note

MULTISENSORY:

Clapping	Reading	Listening	Playing
Writing	Singing	Moving	

KODALY SCOPE AND SEQUENCE: KINDERGARTEN

RHYTHM	<ul style="list-style-type: none"> • Steady beat • Fast-slow • Long-short • Strong-weak • Rhythm of the words • Rhythm echoes • Improvisation with familiar patterns • Ostinati by rote
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • Vocal Exploration – singing, peaking, shouting, whispering • Singing voice vs. speaking voice • Match pitch • Sing in tune • Tone quality – head voice • High-low • Ascending – descending • Loud-soft • Melodic and rhythmic echoes • Recognition of familiar melodies • Improvise melodies related to above concepts • Aural recognition of octave, P5, m3 • Inner singing of known songs • Aural recognition of known songs from melody and/or rhythm
HARMONY	<ul style="list-style-type: none"> • Monophonic (unison) singing • Songs and chant accompanied by beat, games, movement • Preparation: teacher accompany songs with piano • Preparation: body percussion (demonstrating beat or rhythm) • Preparation: non-pitched and pitched percussion • Preparation: alternate singing (shared melody songs; chain-singing by phrase, call and response) • Preparation: alternate beat and rhythm (with and without singing) • Preparation: sing and demonstrate beat or rhythm
READING & WRITING	<ul style="list-style-type: none"> • Preparation: perform parts of songs pointing to pictorial diagrams (rhythm and pitch) • Name, read, and draw steady beat
FORM	<ul style="list-style-type: none"> • Sing question and answer songs; divide class for each part • Improvise question and answer • Recognize aurally the same rhythmic or melodic pattern in known songs
LISTENING	<ul style="list-style-type: none"> • Live and recorded performance music supporting movement vocabulary • Solo and ensemble examples (vocal and instrumental) • Body percussion – instrument sounds to songs without singing • Use of recorder, mallet instruments, and simple percussion
MOVEMENT	<ul style="list-style-type: none"> • Showing steady beat with bilateral hand movement • Singing games • Acting out songs • Spatial exploration and vocabulary (up-down, sideway, backward-forward, fast-slow, heavy-light, etc.) • Long (sustained) and short
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Body percussion to rhymes and songs • Non-pitched and pitched percussion to rhymes and songs • Recorder modeled for pitch and style



KODALY SCOPE AND SEQUENCE: FIRST GRADE

RHYTHM	<ul style="list-style-type: none"> • J J J J • Strong-weak, short-long beats • Accent • $\frac{2}{4}$ meter • Bar lines • Ostinati by rote (known and unknown elements in preparation) • Improvise missing rhythms • 2 to 4-bar accompaniment on percussion
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>So, mi, la</i> (Tritonic) • Improvise a melody on “loo” • Improvise missing melody • Aural recognition: octave, P5, m3, and known songs from melody and rhythm • Singing with known melodic syllables (<i>s, m, l</i>) • Melodic and rhythmic echoes (4-beat lengths) • Inner singing from hand signs and notation • Aural dictation using known rhythm syllables
HARMONY	<ul style="list-style-type: none"> • Monophonic (unison) singing • Dialogue songs with a rhythmic ostinato • Rhymes and songs with ostinati (body percussion or percussion instruments) • Songs with teacher accompaniment • 2-part speech rounds • Simple songs which can be sung as a round • Rhythm against beat
READING & WRITING	<ul style="list-style-type: none"> • Read and write J J J J (Stick notation: $\square \text{J}$) • Clap and say rhythms using syllables (ta, ti-ti) • Read, write, take dictation of 4-beat rhythms (manipulatives and stick notation; later full notes) • Compose and clap 4 to 8-beat rhythms using known notes and rests • Read solfège from letters (<i>s, m, l</i>) • Read and write known pitches and rhythms from 2-line staff (stick notation; later full notes) • Place bar lines in $\frac{2}{4}$
FORM	<ul style="list-style-type: none"> • Recognize same and different phrases in songs (AA, AB), repeat sign, rounds • Improvise Q & A phrases • Repeat sign
LISTENING	<ul style="list-style-type: none"> • Performances of vocal, folk music, folk instruments, and orchestral instruments • Follow simple listening charts
MOVEMENT	<ul style="list-style-type: none"> • Steady beat with bilateral movement • Stretch movements • Act out concepts (tall, wide, light, heavy, etc.) to music • Singing games; move to beat • Continue spatial exploration • Easy folk dances
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Body percussion to rhymes and songs • Non-pitched and pitched to rhymes and songs; mostly beat but also simple ostinati • Recorder modeled for pitch

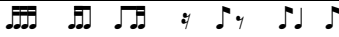
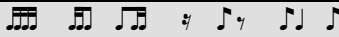
KODALY SCOPE AND SEQUENCE: SECOND GRADE

RHYTHM	<ul style="list-style-type: none"> • $\text{♪} \quad -$ • Tied notes $\text{♪} \text{---} \text{♪} = \text{♪}$ • Ostinati by rote • 4/4 and 2/4 meter • Improvise Q & A and rhythmic variations
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Do</i> and <i>re</i> (Pentatonic scale: <i>d, r, m, s, l</i>) • Singing with known melodic syllables (adding <i>do</i> and <i>re</i>) • Improvise melody on “loo” • Inner hearing and singing from hand signs and using hand signs • Aural dictation using known rhythms or pitches • Inner hearing from rhythmic notation or solfège • Melodic and rhythmic echoes (4 to 8-beat lengths) • Canons, rounds by rote (2 part) • Aural recognition of known songs from melody and rhythm
HARMONY	<ul style="list-style-type: none"> • Polyphonic (2-part canons or rounds) • Two-part rhythmic exercises • Songs with rhythmic ostinati by rote; later by reading • Pitched ostinati often at P5 or octave
READING & WRITING	<ul style="list-style-type: none"> • Read and write $\text{♪} \quad -$ • Read and write rhythmic patterns from dictation or memory (4 to 8 beats) • Read known and new melodic syllables (stick and staff notation) • Visual memorization of known songs from notation • Sing songs from octavo style scores; relate words to notes, repeats, etc. • 3-line staff; identify <i>s, m, l, d, r</i> on staff using <i>do</i> clef
FORM	<ul style="list-style-type: none"> • Recognize same, similar, and different • Terms: variation, motive • 1st and 2nd endings, repeat • ABA
LISTENING	<ul style="list-style-type: none"> • Expansion of 1st grade listening experiences
MOVEMENT	<ul style="list-style-type: none"> • Singing games, play parties • Easy American and international folk dances • Expand movement vocabulary • Partner and group work • Short choreographed motifs expressing style and form
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Increase complexity and variety in Orff arrangements; use contrasting ostinati • Use body percussion, non-pitched, and pitched percussion with many songs; always include a beat source


KODALY SCOPE AND SEQUENCE: THIRD GRADE

RHYTHM	<ul style="list-style-type: none"> •  • Expand length and complexity of rhythmic accompaniments on percussion instruments • Conduct in 2/ 4 meter
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Low la, low so, high do</i> (Pentatonic scale) • Treble (G) clef and 5-line staff • Letter names on ladder (up and down octave) then on treble staff • <i>Do, la, and so</i> pentatonic scales • <i>Forte, piano</i> dynamics • Canons and rounds (2 parts) • Bicinia • Find solfa from <i>do</i> clef; use any line or space as <i>do</i> (moveable <i>do</i>) • Inner singing from hand signs (known pitches) • Melodic and rhythmic echoes (8 beat lengths) • Aural dictation using known melodic and rhythmic syllables • Use octavo and find solfa when given <i>do</i>; also indentify note names
HARMONY	<ul style="list-style-type: none"> • Singing and reading many 2-part songs • Simple rounds and canons • Simple partner songs • Singing with rhythmic and melodic ostinati (some 2-part ostinati) • Many Orff arrangements (increase variety in accompaniment)
READING & WRITING	<ul style="list-style-type: none"> •  • Read and write rhythms and take dictation using all known symbols (8 beat lengths) • Penmanship of musical notation • Read and write melodic syllables and letter names on the 5-line staff • Transpose solfa to absolute pitch • Read easy 2-part melodies and rhythmic exercises • Read and play recorder BAG; later C and D
FORM	<ul style="list-style-type: none"> • Rounds and canons • Recognize form in songs (A, A₁, B, B₁, AA, BB, ABA, 4-bar phrases, etc.)
LISTENING	<ul style="list-style-type: none"> • Instruments (recorded and live) of band and orchestra • Recorded performances of children's choirs • Listening charts • Recorder performances • Art songs • Variety of styles of music • Biographies of composers
MOVEMENT	<ul style="list-style-type: none"> • Singing games (feet and hands to beat) • Dances, play parties • Continued movement vocabulary: individual, partner, group • Conduct in $\frac{2}{4}$ as they sing • Short improvised and student choreographed motifs expressing style and form
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Alternating hands on ostinati • Increase complexity, frequency , and variety of Orff arrangements • Improvise on percussion • Play recorder by rote • Play recorder by note: BAG

KODALY SCOPE AND SEQUENCE: FOURTH GRADE

RHYTHM	<ul style="list-style-type: none"> •  • Anacrusis (pick up notes) • Repertoire for 3/4 meter • Continued conducting, dictation, and clapping • Conducting 4/4
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Fa</i> • <i>La</i> pentatonic scale • Improvise pentatonic Q & A • Canons, rounds, bicinia • 2-part solfa from hand signs • Melodic and rhythmic echoes (8 to 16-beat lengths) • Aural recognition of meter: $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
HARMONY	<ul style="list-style-type: none"> • Increased part songs and rounds (2-4 parts), partner songs • Instrumental accompaniments (using known elements) • I, V songs using Orff • Countermelodies • 3-part ostinati
READING & WRITING	<ul style="list-style-type: none"> • Read and write rhythms and take dictation using all symbols including  • Read and write known songs with <i>do</i> and <i>la</i> pentatonic scales • Compose melody to given rhythm or to rhythm student has composed • Score reading
FORM	<ul style="list-style-type: none"> • <i>D.C. al fine</i> and <i>D.S. al coda</i> • More songs in ABA • Find form in recordings • Rondo • Theme and Variations
LISTENING	<ul style="list-style-type: none"> • Find form in recordings • Find meter in recordings ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$) • More listening charts • Variety styles of music; include historic insight and composer biographies • Identify instruments from recordings • Recordings of choirs: unchanged and mixed voices
MOVEMENT	<ul style="list-style-type: none"> • More complex folk dances, singing games, play parties • Continue beat in hands and feet • Continue movement vocabulary • Continue conducting • More student improvised and choreographed movement
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Continue expanding Orff complexity • Focus on precision of Orff accompaniment performances • Improvise and compose on Orff instruments • Play recorder: BAGCD

KODALY SCOPE AND SEQUENCE: SIXTH GRADE

RHYTHM	<ul style="list-style-type: none"> •  • Rhythmic augmentation and diminution
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Low ti</i> • Major scale, minor pentachord • Key signatures: C, F, G majors; a, d, e minors • Aeolian (minor, <i>la</i> diatonic), mixolydian, dorian modes • Modes from hand signs and notation up and down • Major and minor triads (root position) • Visual recognition of intervals: m2, M2, m3, M3, P5, octave (P8)
HARMONY	<ul style="list-style-type: none"> • Passing tones • Dissonance, consonance • Sing major and minor triads: root position • i, iv, V chords in minor • Sing and read 2 part songs • Sing and read rounds (2 to 4-part) • Continued use of instrumental accompaniments
READING & WRITING	<ul style="list-style-type: none"> • Read and write rhythms and dictation to all known elements • Write accompaniments to selected songs; teach score to enable multiple percussion instruments (both pitched and non-pitched) • Recorder Middle C to high G with F# and Bb • Key signatures and writing CM, am, FM, dm, and GM, em • Simple open score
FORM	<ul style="list-style-type: none"> • Continue from 5th grade • Identify form in music sung and heard • Improvisation within given form: rhythmic and melodic
LISTENING	<ul style="list-style-type: none"> • Expand from other grades • Listen technically for diction, rhythm, etc. • Listen structurally for form, balance, contrast, texture, color • Listen aesthetically for musical impact and why • Recorded performance of fugue • Baroque suite • An excerpt from sonata allegro form • American Musical Theatre
MOVEMENT	<ul style="list-style-type: none"> • Conduct known meters • Theatre movement • Advanced folk and international dance • Explore movement to reflect aesthetic of music • Explore movement to reflect parts within the music
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Students create Orff arrangements • Orff arrangements with I, IV, V and modes • Play recorder both hands and over break • Read, improvise, Q & A on recorder and Orff instruments

KODALY SCOPE AND SEQUENCE: SEVENTH & EIGHTH GRADES

RHYTHM	<ul style="list-style-type: none"> Review rhythms from previous grades $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{8}$ $\frac{3}{2}$ meters Grand pause <i>Alle breve</i> (cut time; $\frac{2}{2}$) Changing and asymmetric meters Improvise rhythmic accompaniments to known songs
MELODY & EAR TRAINING	<ul style="list-style-type: none"> In-tune singing Review all upbeats Review melodic skills Sharp, flat (altered) scale tones Triads in root position (major, minor, diminished) Changing voice Scale (theory) Bass (F) clef Solfège in 2#’s (D) and 2b’s (Bb) Introduce P4, M6, m6 First and second inversions Inversions of I, IV, and V chords
HARMONY	<ul style="list-style-type: none"> Sing and read 2 and 3 part songs I, IV, and V in major Intervals within major and minor scales Inversions of I, IV, V (both major and minor)
READING & WRITING	<ul style="list-style-type: none"> Read and write known rhythmic and melodic elements from previous grades Read and write in 2#’s and 2b’s Read and write in Bass clef Read and write P4, M6, m6
FORM	<ul style="list-style-type: none"> Sonata allegro form Forms in vocal music Balance/contrast (continue) Texture/color (continue) Forms in vocal music (continue)
LISTENING	<ul style="list-style-type: none"> Balance/contrast Texture/color Jazz Tone poem (programmatic music)
MOVEMENT	<ul style="list-style-type: none"> Conduct known meters Conduct changing and asymmetric meters Theatre movement Advanced folk song and international dances
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> Continue recorder or begin band instrument

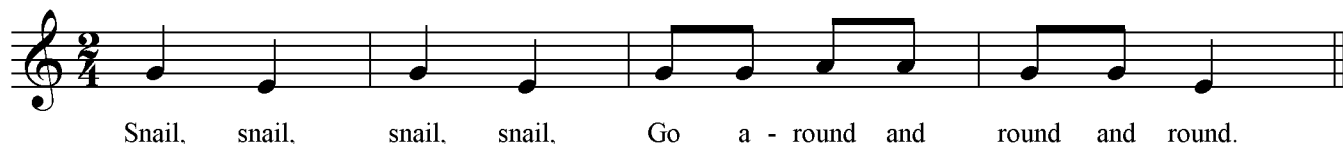
Teaching Rhythm the Kodály Way

QUARTERS AND EIGHTHS

Many, many simple folk tunes from which to choose. Here's an example.

Snail

Traditional Folk Song



As the song is sung and with the teacher as the leader, everyone joins hands in a big line. The teacher walks around, first making a big circle and then winding the circle into a spiral. When the teacher gets to the innermost part of the circle, he/she turns the line and begins "unwinding" the circle until it is a straight line again.

SIXTEENTH NOTES

Another 16th notes song:

- "Pumpkin, Pumpkin"

Tideo

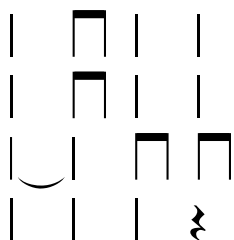
Traditional Folk Song



HALF NOTE

- Before teaching half note, teach the TIE.

“Here Comes a Blue Bird”



- Replace  with  ( uses too much ink!)

Other songs for half note:

- “Button You Must Wander”
- “I’ve Been to Harlem”
- “Page’s Train”
- “Bye-bye Baby”
- “Angels Watchin’ Over Me”

Shake Them 'Simmons Down

Traditional Folk Song

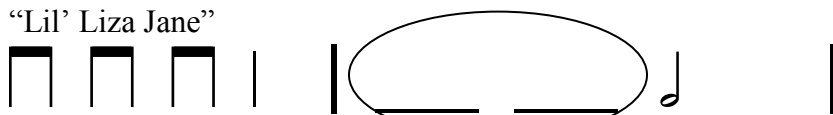
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Rab - bit said to 'pos - sum, "Shake some 'sim - mons down."

SYN-CO-PA

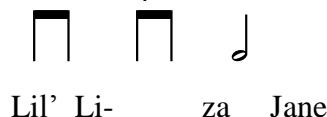
- Present as a 2-beat unit
- Off-beat accent

“Lil’ Liza Jane”



I’ve a girl and you have none, Lil’ Li- za Jane

- ASK: How many times did you clap here? (Circled area; rhythm of the words)
- ANSWER: 3
- ASK: What possibilities for 3 notes in 2 beats do we have?
- ANSWER: □ | □
- ASK: Do either of these match the rhythm of the song here?
- ANSWER: No
- STATE: Let’s make these 2 beats eighth notes.
- ASK: Where do you hear the words?



- ASK: So would this work? □ □
- ANSWER? Yes
- ASK: Did you know you can break the bar of two ti-ti notes and draw them separately like this? ↑ ↑ (When you cut the bar in the middle it falls down.)
- STATE: So now our rhythm looks like this: ↑ ↑ ↑ which can also be written as ↑ | ↑
- ASK: Feel how the accent happens off the beat (before the main beat)?
- STATE: We call this **SYNCOPIATION**. We label our notes like this: ↑ | ↑
Syn-co-pa
- Sing the song again and replace “Lil’ Liza Jane” with “syn-co-pa ta-a.” (↑ | ↑)

Songs to practice Syn-co-pa:

- “Alabama Gal”
- “Do Lord”
- “Tap on Your Drum”
- “Land of the Silver Birch”
- “Five Green and Speckled Frogs”
- “Johnny’s My Boy”

Whistle, Daughter, Whistle

Traditional Folk Song

Whis - tle, Daugh - ter, whis - tle, and you shall have a cow.
I can't whis - tle, Moth - er, be - cause I don't know how.
Whis - tle, Daugh - ter, whis - tle, and you shall have a man.
Whis - tle, Moth - er, whis - tle, I just found out I can.

DOTTED HALF NOTE

Another dotted half note song:

- “Land of the Silver Birch”

Sing and Rejoice

Traditional

1 2

Sing and re - joice, Sing and re - joice,

5 3 4

Let all things liv - ing — now — sing and re - joice.

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody consists of dotted half notes. The first line contains two measures: 'Sing and re - joice,' and 'Sing and re - joice,'. The second line contains three measures: 'Let all things liv - ing — now — sing and re - joice.' The lyrics are aligned under the notes, with hyphens indicating syllables spanning across notes or measures.

May be sung as a round.

WHOLE NOTE

Another whole note song:

- "I Got a Letter This Morning"

Rattlesnake

Traditional Folk Song

The musical score for 'Rattlesnake' is written in 4/4 time and consists of three staves. The melody is simple, using mostly quarter and eighth notes. The lyrics are written below the notes.

Staff 1: Rat - tle-snake, oh, rat - tle-snake, What makes your teeth so



Staff 2: white? I've been in the bot - tom all my life and I

Staff 3: ain't done noth-in' but bite, bite, Ain't done noth-in' but bite!

EIGHTHS, SIXTEENTHS



Other 8th, 16th songs:

- "Hop Old Squirrel" 
- "Jim-a-long"
- "Fed My Horse"
- "Flies in the Buttermilk"
- "Skip to My Lou" 
- "Up the Hickory"

Fish Pole

Traditional Folk Song



Who's got a fish pole? We do. Who's got a fish pole? We do.

5 Who's got a fish pole? We do! Fish pole needs some line.

(hook, bait, fish, etc.)

Teach the song and after the class is comfortable with it, explain that the teacher will point to someone who will have to sing the last line by themselves where they will insert a word other than "line" that a fishpole needs. Give the class time to think of that something they will sing if they are called upon. As the children sing, they walk around in a circle to the beat and on the last word, whatever the soloist chooses that the fishpole needs, the rest of the class acts out that item. For example, if the child sings "fishpole needs a worm," the class wiggles like a worm on the last beat of the song. Start the game again in time so the class stays focused.

UP BEAT (PICK UP)

Internal: “Ring Around the Rosey” or “The Old Sow”

External: “A Tisket, A Tasket” or “Bingo” or “John Kanaka”

- STATE: Phrases don’t always begin on the beat. Conduct the rhyme.
- ASK: Where are the accented beats?
- ASK: Which phrases begin when our hand goes down?
- ASK: Which phrases begin when our hand goes up?
- STATE: The note that starts ahead of the strong beat is called an UPBEAT or PICKUP.

The Old Sow

Traditional Folk Song

What will we do with the old sow's hide? Make as good

cush - ion as ev - er did ride. Coarse cush - ion, fine cush - ion, an - y such a

thing. The old sow died with the mea - sles in the spring.

2. What will we do with the old sow's tail? Make as good whip as ever did sail.
Coarse whip, fine whip, any such a thing. The old sow died with the measles in the spring.
3. What will we do with the old sow's meat? Make as good bacon as ever was eat.
Coarse bacon, fine bacon, any such a thing. The old sow died with the measles in the spring.
4. What will we do with the old sow's feet? Make as good pickles as ever was eat.
Coarse pickles, fine pickles, any such a thing. The old sow died with the measles in the spring.
5. What will we do with the old sow's head? Make as good oven as ever baked bread.
Coarse oven, fine oven, any such a thing. The old sow died with the measles in the spring.

John Kanaka

Call and Response

Leader Group

I heard, old heard the old man say, John Ka-na-ka, na-ka, Too-la-ay.

5 Leader Group

To - day, to-day is a hol - i - day, John Ka-na-ka, na-ka, Too-la-ay.

10 Leader Group

Too - la - ay, Too - la - ay, John Ka - na - ka, na - ka, Too - la - ay.

Form two circles, one inside of the other.

Each person from the inside circle picks a partner in the outside circle.

Always perform the following motions with partner when singing "John Kanaka, naka, Too-la-ay!"

John - stomp foot once

Kanaka naka - alternating patting hands on knees following the rhythm of the words

Too-la- - clap own hands twice

ay - partners clap each other hands once

While the leader sings the first phrase:

Each person from the outside circle does a "do-si-do" around their partner in the inside circle.

While the leader sings the second phrase:

Each person in the inside circle does a "do-si-do" around their partner in the outside circle.

While the leader sings the third phrase:

Each person in the outside circle takes two sliding steps to the left to meet a new partner.

The song and game is repeated with the new partner.



DOTTED QUARTER, EIGHTH


- Teach as 2-beat unit

“Lil’ Liza Jane”



O E-li- za

- We can save ink by making the  into 
- We label it like this: ta-i ti

Other songs with  :

- “Al Citron”
- “America”
- “Chairs to Mend”
- “Nobody Knows the Trouble I’ve Seen”
- “Somebody’s Knockin’ at My Door”

Big Fat Biscuit



Big fat bis - cuit, Chew - be - lew, Just from the o - ven,

Chew - be - lew, Boy, jump o - ver yon - der, Chew - be - lew.

Game: Line up 3-4 students in a line. At the end of the song, have students jump and see who jumps the furthest.

EIGHTH, DOTTED QUARTER ♩|. ti-ta-i or ti-tam

- Teach opposite of |. ♩ or ♩| (syn-co-pa)

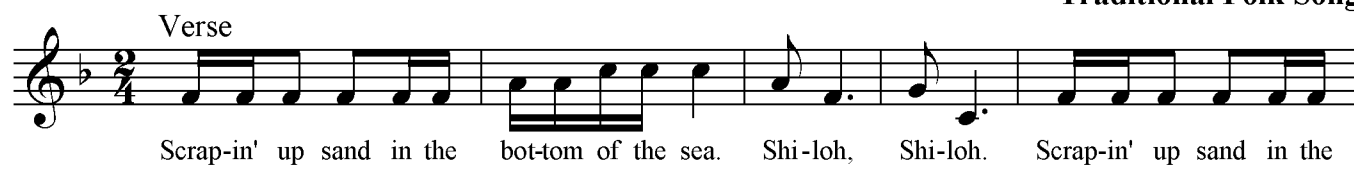
Other 8th, dotted quarter songs:

- "Mister Rabbit"
- "Fish Pole?"
- "My Good Old Man"

Scrapin' Up Sand in the Bottom of the Sea

Traditional Folk Song


Verse



Scrap-in' up sand in the bot-tom of the sea. Shi-loh, Shi-loh. Scrap-in' up sand in the

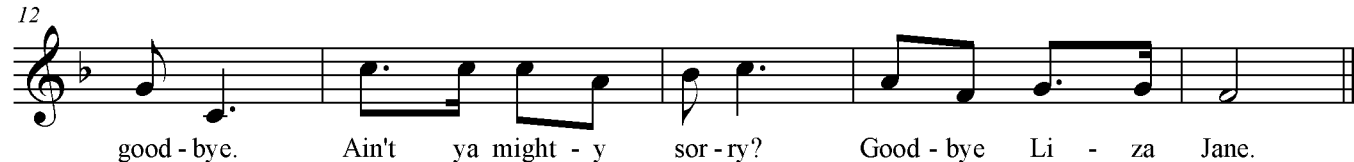
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Chorus



bot-tom of the sea, Shi-loh Li - za Jane. Ain't ya might - y sor-ry? Good-bye,

12



good - bye. Ain't ya might - y sor - ry? Good - bye Li - za Jane.

Verse 2: Humpbacked mule and I'm bound to ride, Shiloh, Shiloh...

Verse 3: Hopped up a chicken and he flew upstairs...

Verse 4: Black my boots an' make 'em shine...

Verse 5: Scrapin' up sand in the bottom of the sea...

Circle formation. For the verses, children improvise actions suggested by the text. (Free movement, marking the beat.) On the chorus, return to circle for 4-beat clapping pattern: pat thighs, clap own hands, clap neighbor's hands, clap own hands.

DOTTED EIGHTH, SIXTEENTHS



tim-ri



ri-tim



ti-kum



ti-ka-ti-ka

Other songs with dotted 8th and 16th:

- "Do Lord"
- "Little Black Bull"
- "Old Woman, Old Woman"
- "Battle Hymn of the Republic"

Coffee Grows on a Wild Oak Tree

Traditional Folk Song



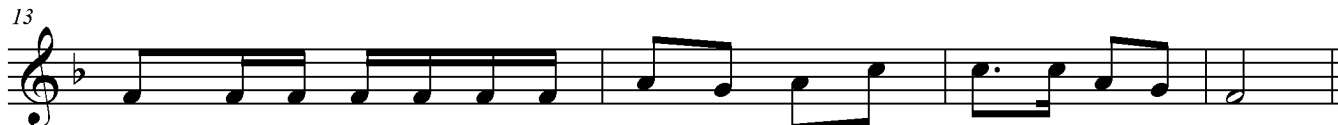
Cof-fee grows on a wild oak tree, the ri-ver flows by row on row, Come



choose some-one to be your friend, as sweet as 'las - ses can-dy - o.



Two in the mid-dle and you can't jump o-ver, two in the mid-dle and you can't jump over,



two in the mid - dle and you can't jump o - ver, Oh my Lil - ly - o.

Everyone walks around in a circle except one child in the middle who is walking in the opposite direction. In the second part of the song (2/4 section) the child in the middle grabs a partner and they skip in the middle while everyone else claps to the beat. In the last measure, the first child rejoins the circle while the newly chosen person walks inside the circle as the song begins again.

fl. ri-tim

Other songs with 16th, dotted 8th notes:

- "Get Out the Way, Old Dan Tucker"
- "Gospel Train Is Coming"
- "Colorado Trail"

Old Lady Sittin' in the Dining Room

Mississippi Folk Tune

Old la - dy sit - tin' in the din - in' room, Sit - tin' by the fire, Her
 5 foot slipped and she fell down. Raise up higher - 'n high - er.

TRIPLET

The Frog in the Bog

Traditional Folk Song

There once was a frog who lived in a bog, And
 His mu - sic was short for soon he was caught, And
 6 played a fid - dle in the mid - dle of a pud - dle. What a mud - dle!
 now in the mid - dle of a grid - dle is fry - ing, And he's cry - ing:
 11 3 Bet - ter go 'round. Bet - ter go 'round.
 "Rath - er be drowned, Rath - er be drowned."

6/8 METER



- Notate | |
- Add dot to last note to make this beat equal to the other beats.
- We usually feel 2 big beats rather than 6 little ones
- LISTEN: “Grand Canyon Suite” by Groffe, “Nutcracker Suite” by Tchaikovsky
- 6/8 Gallop = | |
- 2/4 Skip = | |
- Games: “Here Comes Two Dukes A-Riding,” “The Noble Duke of York”

Other 6/8 meter songs:

- “Oliver Cromwell”
- “Push the Business On”
- “Wishy Washy” (also fermata)
- “Viva La Company”
- “When Johnny Comes Marching Home”
- “Paddy Works on the Railroad”

If You Live Alone

Calvin Miller

Pattye Casarow

If you live a - lone and don't want to be lone - ly, You should















buy your - self a pup - py or plant. A — fluf - fy, soft pup - py is

bet - ter be - cause a — pup - py can walk but a plant sim - ply can't.

OTHER RHYTHMIC PRACTICE ACTIVITIES:

1. Walking to the note values
 - Walk half notes to: "Half please with cheese"
 - Walk quarter notes to: "A quarter pie is all I'll try"
 - Walk eighth notes to: "An eighth is good enough for me."
2. Flash cards
 - Give each child a flashcard (with ta's and ti-ti's). Have them arrange and rearrange themselves to improvise and sight-read new rhythms.
 - With 4-beat flashcards, students read them one at a time. Hide the card halfway through so they'll practice reading ahead. For more challenge, hide the card after the first beat.
3. Popsicle Sticks
 - Practice rhythmic dictation using popsicle sticks as manipulatives.
4. Double Doozey Game -- "I have..." "Who has...?"
5. Rondo Rhythms
 - A section -- teacher provides or class writes an A rhythm.
 - Each class member writes his/her own 2-bar rhythm pattern for the other sections.
 - Perform in Rondo form: A B A C A D A E A F, etc.
6. Composition
 - Review rhythms that the students already know.
 - Have students suggest four bars of rhythms; add pitches.
 - Use Orff instruments to orchestrate and improvise.
 - Rhythmic Improv -- Bean Bag Game
 - ☐ Level 1: Teacher throws beanbag (bb) to student and gives (taps, claps, etc.) a 4-beat rhythm pattern.
Student catches bb, throws it back to teacher and repeats the same pattern.
 - ☐ Level 2: Teacher throws bb and gives 4-beat rhythm pattern.
Student catches bb and gives NEW 4-beat pattern.
 - ☐ Level 3: Teacher throws bb and gives 4-beat rhythm pattern.
Student catches bb, repeats pattern except making one change to it.
7. Dictation



- Students individually fill in blanks (with syllable help – ta ti-ti ta ti-ti, eg.)
 - Students individually fill in blanks without syllable help
 - Remind them of the rhythms they know
 - Keep a steady beat for the class
8. The Chain
- Start with four quarter notes. Next student taps pattern, changing one beat to . Continue process until all beats are    . Next student changes one  pattern to , and the process continues until all beats are . Next student then changes one  pattern to . Each student must repeat pattern exactly with only one change. Once the pattern is back to    , then the next student changes one beat back to a quarter note and eventually you're back full circle to all quarter notes.
 - Individual students can challenge each other with this game.

Teaching Pitch the Kodály Way

Kodály insisted that only the best music is good enough for children. Therefore, he cautioned that song materials be chosen wisely.

Teaching New Songs

- ✓ Emphasize the words of the song because they are either especially interesting or beautiful.
 - Historical
 - Tells a story
 - Riddle songs
 - Nonsense songs
- ✓ Emphasize the melody because it is unusually beautiful.
- ✓ Emphasize the rhythm if the song contains interesting rhythms.
 - Echo clap
 - Read from stick notation
- ✓ Emphasize the song's movement
 - Game
 - Associated gestures

Teaching Specific Pitches (Song Suggestions) Kindergarten – Second Grade

Sol-mi

1. Welcome/Roll-Call songs
2. Coo-Coo clock
3. Star Light, Star Bright
4. Rain, Rain
5. Hey, Hey, Look at Me



La**Preparing La**

1. Icha Bacha
2. Lucy Locket
3. The Mill Wheel
4. Bye Baby Bunting
5. Naughty kitty Cat
6. Apple Tree
7. Doggy, Doggy
8. Ring Around the Rosies
9. A Tisket, a Tasket
10. Sally Water
11. Bobby Shafto
12. Bounce High

Presenting La

1. Blue Bells
2. Rain, Rain
3. See, Saw
4. Goodnight
5. Wee, Willie Winky
6. Snail, Snail
7. Teddy Bear
8. Star Light, Star Bright
9. Lemonade

Practicing La

1. Icha Backa
2. Lucy Locket
3. The Mill Wheel
4. Bye Baby Bunting
5. We Are Dancing

Do

Use songs in which do is not at the beginning.

Use songs in which do is in the descending pattern.

Presenting Do

1. Apple Tree
2. Ring Around the Rosies
3. Johnny Caught a Flee
4. Mother, Mother
5. I See the Moon
6. Rocky Mountain

Re**Preparing Re**

1. Farmer in the Dell
2. Old Mac Donald
3. Blue Bird

Presenting Re

1. This-A-Way, That-A-Way
2. Bow Wow Wow

Practicing Re

1. Hot Cross Buns
2. Rocky Mountain
3. Farmer in the Dell
4. Old MacDonald
5. Blue Bird



Third – Fifth Grade

Low La

Begin by teaching from the context of do pentatonic, not la pentatonic

Preparing Low La

1. Cedar Swamp
2. Poor Little Kitty Cat
3. I Got a Letter
4. Cumberland Gap
5. The Bell Cow
6. Phoebe in Her Petticoat
7. Canoe Song
8. Old Mr. Rabbit
9. Rattlesnake

Presenting Low La

1. Phoebe in Her Petticoat
2. Choctaw Raccoon Game

Low La Based on La Pentatonic

1. Land of the Silver Birch
2. Zudio

Low So

Approach from low la first, then introduce low so to do.

1. Mary Had a Baby
2. Froggy Went a Courtin'
3. I've Been to Harlem
4. Alabama Gal
5. Chicken on a Fence Post
6. Old Brass Wagon
7. Fish Pole
8. Sailing on the Ocean
9. Hold My Mule
10. Golden Ring Around Susan
11. Shake Them Simmons Down
12. There's a Hole in the Bucket

Sol-Do Songs

1. Push the Business On
2. Scotland's Burning
3. There Was a Man and He Was Mad
4. Old King Glory on a Mountain
5. Ezekiel Saw the Wheel
6. Al Citron
7. The Farmer in the Dell

Do-Sol Songs

1. Draw a Bucket of Water
2. May Had a Baby
3. Sunshine Merry Sunshine
4. Shanghai Chicken

Low Sol in Other Contexts

1. Hush Little Baby, Don't Say a Word
2. Old Roger
3. Green Grows the Willow Tree

High Do

Preparing/Presenting/Practicing High Do

1. Cedar Swamp
2. Tideo
3. Train Is Coming
4. Why Shouldn't My Goose
5. Riding in the Buggy
6. Blood on the Saddle
7. Cut the Cake
8. Chippewa Stone Pass Game

Fa

Always present fa in downward pattern first

1. Fish Pole
2. Here Comes Sally Down the Alley
3. Naughty Kitty Cat
4. Coffee Grows
5. John Kanaka
6. Who Stole My Chickens
7. Twinkle, Twinkle

Low Ti and High Ti

1. Possum Up a Simmon Tree
2. All through the Night
3. Happy Birthday
4. When I First Came to this Land
5. Hey Betty Martin
6. Johnny Get Your Haircut
7. Joy to the World
8. The Scale Song (French Folk Song)
9. Laughing, Singing Canon
10. Oh, Claire De La Luna
11. Birch Tree

Major Scale

Make sure you use a song with all the pitches.

1. Joy to the World
2. Oh, Claire De La Luna

Chromatics

1. Si – Ah, Poor Bird
2. Te – Old Joe Clark
3. Fi –

Practicing Pitch

- ✓ Flash Cards
- ✓ Large staff on floor – students walk the pitches from a melody on the floor
- ✓ Carpet squares – each person picks a pitch (e.g., so stands, mi bends at waist, do on floor)
- ✓ Students write a song, given a rhythm pattern and certain pitches
- ✓ Use a pitch set (e.g., m, r, d, l) and compose a melody
- ✓ Visually represent motives from known songs
- ✓ Simple ostinati to read (use Orff instruments)
- ✓ Write 2 patterns on the board (e.g., m, s, d and m, r, d) – students sing ostinati with song
- ✓ Improvise question and answer phrases
- ✓ Mystery tunes
- ✓ Mystery story with fill-in words (definite pitch letters)
- ✓ Play Tic, Tac, Toe – Students have to sing pattern correctly to get X or O

m m r m d d d	s m d m s l s	m r d m s s m
s l s l s s d'	s m l l s m d d	l s l s m r d
s s l l s m m	m r d r m s l s	s l d' l s m r d



Nursery Rhymes



Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.
All the king's horses and all the king's men
Couldn't put Humpty together again.

Charley, Barley, butter and eggs,
Sold his wife for three duck eggs.
When the ducks began to lay,
Charley Barley flew away.

Cobbler, Cobbler, mend my shoe.
Get it done by half-past two.
Half-past two is far too late.
Get it done by half-past eight.

Jack be nimble, Jack be quick.
Jack jump over the candlestick.

To market, to market to buy a fat pig.
Home again, home again jiggety jig.
To market, to market to buy a fat hog.
Home again, home again, jiggety jog.

Peter, Peter Pumpkin eater
Had a wife and couldn't keep her.
Put her in a pumpkin shell
And there he kept her very well.

1 2 3 4
Mary at the kitchen door.
5 6 7 8
Mary at the garden gate.

2 4 6 8
Johnny caught a rattlesnake.
The snake he died and Johnny cried.
2 4 6 8

Bee, bee, bumble bee
Stung a man upon the knee.
Stung a pig upon the snout.
Goodness me, if you're not out.

Allosaurus, Stegosaurus, Brontosaurus too.
All went off for dinner at the dinosaur zoo.
Along came the waiter called Tyrannosaurus Rex,
Gobbled up the table 'cause they wouldn't pay the check.

Hickory Dickory Dock
The mouse ran up the clock.
The clock struck one, the mouse ran down.
Hickory Dickory Dock.

Bernie Bee, Bernie Bee,
Tell me when your wedding be.
If it be tomorrow day,
Take your wings and fly away.

Rain on the green grass,
Rain on the tree.
Rain on the housetop,
But not on me.

Intry Mintry Country Corn
Apple seed and apple thorn
Wire briar limberlock
Three geese in a flock.
One flew east and one flew west
And one flew over the cuckoo's nest.

Wee Willie Winkie runs through the town.
Upstairs, downstairs, in his nightgown.
Rapping at the window; crying at the lock;
Are the children all in bed?
For now it's eight o'clock.

Fuzzy little caterpillar
Crawling on the ground.
Fuzzy little caterpillar
Nowhere to be found.

Little Miss Muffet sat on a tuffet
Eating her curds and whey.
Along came a spider and sat down beside her
And frightened Miss Muffet away.



Simple Simon met a pieman going to the fair.
Said Simple Simon to the pieman, "Let me taste
your ware."
Says the pieman to Simple Simon, "Show me first
your penny."
Says Simple Simon to the pieman, "Indeed I have not
any."

Georgy Porgy, pudding pie,
Kissed the girls and made them cry.
When the boys came out to play,
Georgy Porgy ran away.

Little Boy Blue come blow your horn,
The sheep's in the meadow, the cow's in the corn.
Where is the boy who looks after the sheep?
He's under the haystack, fast asleep.

From Kalamazoo to Timbuctoo
It's a long way down the track.
And from Timbuctoo to Kalamazoo
It's just as far to go back.

Hey diddle diddle, the cat and the fiddle,
The cow jumped over the moon.
The little dog laughed to see such sport,
And the dish ran away with the spoon.

Old King Cole was a merry old soul,
And a merry old soul was he.
He called for his pipe, and he called for his bowl,
And he called for his fiddlers three.

Hickory Dickory dare,
The pig flew up in the air.
The man in brown soon brought him down,
Hickory Dickory dare.

Cross Patch, draw the hatch.
Sit by the fire and spin.
Take a cup and drink it up.
Then call your neighbors in.

I eat my peas with honey,
I've done it all my life.
They do taste kind of funny,
But it keeps them on my knife.

Handy Spandy, Jack-a-dandy,
Loved plum cake and sugar candy;
He bought some at a grocer's shop,
And out he came, hop, hop, hop.

Cinderella, dressed in yella.
Went upstairs to kiss a fella.
Made a mistake and kissed a snake.
How many doctors did it take?
1, 2, 3, 4, 5, ...

If all the world was apple pie,
And all the sea was ink,
And all the trees were bread and cheese,
What could we do for drink?

A diller, a dollar,
A ten o'clock scholar,
What makes you come so soon?
You used to come at ten o'clock,
And now you come at noon.

Jack and Jill went up the hill
To fetch a pail of water.
Jack fell down and broke his crown.
And Jill came tumbling after.

Jack Sprat could eat no fat;
His wife could eat no lean.
And between the both of them
They licked the platter clean.

Crooked heels and scuffy toes
Are all the kinds of shoes he knows.
He patches up the broken places.
Sews the seams and shines their faces.

Flying Man, Flying Man up in the sky.
Where are you going to, flying so high?
Over the mountains and over the sea –
Flying Man, Flying Man, can't you take me?

Little Bo Peep has lost her sheep
And can't tell where to find them.
Leave them alone and they'll come home,
Wagging their tails behind them.



Jerry Hall
He is so small;
A rat could eat him,
Hat and all.

There was a young farmer of Leeds
Who swallowed six packets of seeds.
It soon came to pass
He was covered with grass
And he couldn't sit down for the weeds.

A peanut sat on the railroad track
His heart was all a-flutter.
Along came a train, the 9:15
Toot, toot! Peanut butter!

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